



"THE LEISURE HIVE"

by

DAVID FISHER

PRODUCER	***	JOHN NATHAN-TURNER
EXECUTIVE PRODUCER	***	BARRY LETTS
DIRECTOR	***	LOVETT BICKFORD
PA	***	ROMEY ALLISON
AFM	***	VAL McCRIMMON
ASSISTANT	***	CAROLE BISSET
SCRIPT EDITOR	***	CHRISTOPHER H BIDMEAD
PUM	***	ANGELA SMITH
DESIGNER	***	TOM YARDLEY-JONES
DESIGN ASSISTANT	***	STEVE FAWCETT
PROP BUYER	***	TRICIA RIDDELL
VISUAL EFFECTS DESIGNER	***	ANDY LAZELL
COSTUME DESIGNER	***	JUNE HUDSON
MAKE-UP ARTIST	***	DORKA NIERADZIK
TM1	***	DUNCAN BROWN
TM2	***	BOB HIGNETT
VIDEO EFFECTS	***	ROBIN LOBB
VISION MIXER	***	PAUL DEL BRAVO
CAMERA CREW	***	11
SENIOR CAMERAMAN	***	ALEC WHEAL
SCENE CREW	***	CHICK HETHERINGTON
FLOOR ASSISTANT	***	LYDIA VAUGHAN-LAKE
SOUND SUPERVISOR	***	JOHN HOWELL
SPECIAL SOUND	***	DICK MILLS
INCIDENTAL MUSIC	***	PETER HOWELL
GRAM OP	***	GORDON PHILIPSON
CAMERAMAN	***	KEITH BURTON
ASSISTANT	***	BRIAN DOUGLAS
SOUND RECORDIST	***	BILL CHESNEAU
ASSISTANT	***	
FILM EDITOR	***	CHRIS WIMBLE
VT EDITOR	***	ROD WALDRON

1ST TRANSMISSION

SATURDAY 30TH AUGUST 1980

DURATION

23'33"

SPOOL NO

36070

PROGRAMME NO

LDL/CO36E/72/X

DEPT. DRAMA SERIES/SERIALS		From JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor CHRISTOPHER BIDMEAD		Project No. 02340/9251-4	
Duration 4 x 25'			
Title of Play, Series episode or Serial 'THE LEISURE HIVE'			
Author (and Translator) DAVID FISHER		Dramatised/ Adapted by	
Director (if known) LOVETT BICKFORD		Rec. Wk. & Day (if known) 18/19/20 April	
Studio		TX Week & Day (if known) 30.8.80-20.9.80	
Approx. No. & Type of Sets		Possible Film Req. 20-21 March, 1980	
Cast *		Large (20 plus) / Medium / Small (6 minus)	

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and ROMANA cut short an unsatisfactory holiday in Brighton to visit The Leisure Hive on Argolis, a 23rd Century artificial environment created on a planet that has been laid waste by war. Here travellers and businessmen can enjoy games like anti-gravity squash, equip themselves for the future with rapid-learning courses, or acclimatise to interplanetary differences of lifestyle.

The Argolins have been rendered sterile by the war; and are therefore a dying race. The Leisure Hive itself seems to be dying, as rival planets are now offering more modern attractions.

No sooner have the DOCTOR and ROMANA arrived than a grisly accident happens in the TACHYON RECREATION GENERATOR, the showpiece of the Hive, where the Argolin science of Tachyonics is demonstrated. The paying visitors begin to leave in a hurry. Is there some connection between the death and an offer from the Argolins' deadly enemies, the FOAMASI, to buy the planet. BROCK, an agent from EARTH, arrives to persuade the Argolin leader MENA, that she has everything to gain by selling.

But MENA has entered the brief terminal stage of her life that comes to all ARGOLINS, and is rapidly ageing. HARDIN, the Earth Scientist, has arrived with a development of tachyonics that will make rejuvenation possible -- or so he and his assistant STIMSON claim. (Actually, STIMSON is a professional fraud who has persuaded HARDIN to fake the trial demonstration, a fact that MENA's headstrong son PANGOL discovers shortly after STIMSON's mysterious death at what seems to be the hands of a FOAMASI -- for these scaley aliens have gained access through the outer envelope, and are prowling the corridors, cutting their way through walls and invisibly sealing them up again.

The DOCTOR's investigations of the RECREATION GENERATOR are interrupted when he and ROMANA are imprisoned on suspicion of murder.

With HARDIN's help the DOCTOR and ROMANA escape, but before they can adapt the RECREATION GENERATOR to save MENA, PANGOL announces a coup d'etat and begins to make his own alterations to the machine. It soon becomes clear that PANGOL intends to clone himself and thereby create a powerful army for revenge against the FOAMASI.

But the DOCTOR has cannabalised the TARDIS's Randomiser in order to implement HARDIN's rejuvenation technology, with the result that the hallful of helmetted troops fade away shortly after their creation. In the ensuing rucus PANGOL and his mother fall into the machine and emerge in the form of a youthful MENA and a small bawling baby.)

ANY OTHER POINTS (e.g. names of leading artists if known)

The first story of the new season with Tom Baker as the Doctor, Lalla War as Romana and John Leeson as K9. Adrienne Corri plays Mena.

PRODUCER'S SIGNATURE:

Date:

3/3/80

John Nathan-Turner

DOCTOR WHO: 'THE LEISURE HIVE' 5N EPISODE ONE

Cast List

Doctor Who	TOM BAKER
Romana	LALLA WARD
Voice of K9	JOHN LEESON
Vargos	MARTIN FISK
Tannoy Voice	HARRIET REYNOLDS
Morix	LAURENCE PAYNE
Pangol	DAVID HAIG
Brock	JOHN COLLIN
Klout	IAN TALBOT
Mena	ADRIENNE CORRI
Guide	ROY MONTAGUE
Hardin	NIGEL LAMBERT

TO BE RECORDED IF TIME, ON SUNDAY 20TH APRIL,
OR DURING POST-PRODUCTION GALLERY SESSION.

EP.1

TELECINE 2:

Ext. Brighton Beach. Day.

A row of Edwardian-style
beach huts. Unexpectedly
at the end we find the
Tardis parked in line.

We come upon THE DOCTOR,
asleep in his deckchair,
(or pretending to be), his
hat over his eyes.

Beside him is a large beach
ball, a bucket and spade
and another deckchair.

ROMANA mooches by the shore,
K9 tagging along beside her.
He is cataloguing leisure
planets.

K9: Yegros-alpha: atavistic
therapy on primitive asteroid.
Zaakros: Galaxy's largest flora
collection. Zeen-4: historical
re-enactments ... Catalogue ends,
mistress.

ROMANA: (WITH A BEACH BALL.) I
don't think much of this Earth idea
of recreation. Why can't we do
something constructive?

K9: Sea-bathing recommended. A
traditional Earth exercise, mistress.

ROMANA: Go on then,
You exercise.

Throwing the ball into
the sea.

ROMANA: Fetch.
(cont ...)

ROMANA ambles back to the Tardis.

K9 is entering the water.
He shorts... sparks ...
and sinks.

ROMANA hears the sound and turns.

ROMANA: (cont) K9 !

Ext. Brighton Beach. Day.

THE DOCTOR, in his deck-chair, speaks from beneath his hat:

ROMANA: (TO DOCTOR) Look what you've done!

THE DOCTOR: What have I done?

ROMANA: You've got the co-ordinates wrong. You've got the seasons wrong, and you've got K9's sea-water defences wrong.

A bedraggled and totally inert K9 drips in her arms.

THE DOCTOR peeks from beneath the hat.

THE DOCTOR: Well, I can't get everything right. can I?

ROMANA: Just something would be a help.

She puts K9 down.

THE DOCTOR: We must
Accept the unexpected.

ROMANA: That's not what you said
when we first arrived.

THE DOCTOR: That's different.

THE DOCTOR: It's the second time
I've missed the opening of the
Brighton Pavilion.

ROMANA: Right place, wrong time.

THE DOCTOR: What?

ROMANA: You know how dangerous
it is, by-passing the randomiser.

THE DOCTOR: Well, I can't spend the re
of my life running from the Black
Guardian.

ROMANA: We should be safe here. I
shouldn't think even he fancies
freezing to death on Brighton Beach.

THE DOCTOR disappears
beneath his hat again.

THE DOCTOR: You have a better
suggestion?

ROMANA plonks herself down
in the deckchair beside THE
DOCTOR

ROMANA: I certainly have. K9's given me a complete list of recreation facilities in this Galaxy.

THE DOCTOR: Fascinating.

ROMANA: I like the sound of Argolis.

DOCTOR: Argolis, what about it?

ROMANA: It was the first of the Leisure Planets. In relative Earth date 2250 there's a hideous war against some people called the Foamasi and most of the planet gets wiped out ... by two thousand interplanetary missiles. But the survivors build a Recreation Centre called the Leisure Hive. And there's something called an Experiential Grid .. cells of different environments designed to produce physical, psychic and intellectual regeneration. That sounds more like it, don't you think?
..... Doctor.

(THE DOCTOR IS
SNORING)

END TELECINE

EP.1

PSYCHEDELIC COLOURS:
FOG FILTER 2 & 3

(1A - Nike) 2A.3A. Captions.

13a. 2 A
 Star caption

1. INT. GREAT HALL. DAY

/BACKDROP DOWN.
/F/G FLOATER OUT/

+
 3 A
 Star caption + QUANTEL

(MIX TO:

Fantastic colours -
 explosion of light

(A GROUP OF VISITORS
 ACCOMPANIED BY AN
 ARGOLIN GUIDE, VARGOS,
 ARE ADMIRING THE VIEW
 THE LANDSCAPE OF
 ARGOLIS IS LIT BY AN
 EVER-CHANGING PATTERN
 OF COLOURS)

14. 1 A
 Zoom & track as
 VARGOS moves
 thro'
 crowd to
 corridor.

VARGOS: Dangerous - ladies and
 gentlemen - dangerous. Because the
 atmosphere out there is deadly.

TANNOY VOICE: Guide Vargos wanted in
 Boardroom ... Guide Vargos wanted in
 Boardroom

VARGOS (INTO PLAQUE) Vargos
 acknowledging. (TO VISITORS)
 Ladies and gentlemen, I leave you to
 enjoy the celebrated view of Argolis
 from the safety of our Hive. I will
 return shortly.

(HE WALKS ACROSS THE
 HALL)

RECORDING BREAK.

EP.1

43. 6 E (Handheld) 1A. INT. LONG CORRIDOR
On corridor
floor, VARGOS
Twds. us,
hold shot - (VARGOS APPROACHES
he gets bigger. THE BOARDROOM)

EP.1

(2B. 3D. 6F)

44. 6 F (Handheld 2. INT. BOARDROOM. DAY.

on jib)

N/A Helmet -

pan down to

o.o.focus f/g.

See entrance &

track round

table to 3s. with

MORIX L. frame -

narrow, with window

b/g v. bright -

flaring.

(THE ROOM IS BARE
AND CLINICAL IN
COMPARISON TO THE
GREAT HALL.

AT A HORSESHOE
TABLE FACING
THE HOLOGRAPHIC
DISPLAY SIT
MORIX, DORANT
AND PANGOL. THEY
ARE WATCHING A
HOLOGRAM TELECAST
OF BROCK SPEAKING
FROM EARTH.

Window
light
flaring.

BROCK IS A SUAVE,
ELEGANTLY DRESSED
EARTHLING, EVERY
INCH THE BUSINESS
MAN.

THE ARGOLINS ARE
A TALL, GOOD-LOOKING,
ELEGANT RACE WITH A
KIND OF AFRO HAIR
STYLE. THE HAIR
IS CRYSTALLINE,
CULMINATING IN TEN
OR A DOZEN JEWELS OR
PODS AT THE END.

AS THEY AGE, THE
JEWELS FALL AND
THEIR HAIR LOSES
ITS SHEEN AND
HANGS DOWN.

MORIX HAS LOST
SEVERAL JEWELS.
HE LOOKS OLDER
THAN THE OTHERS.

(2 next)

(44 on 6)

BROCK: I must tell you that even those based on optimum exploitation predict a serious finanacial down-run. That is the optimistic sce ario.

(VARGOS HAS ENTERED.
PANGOL SIGNALS HIM
TO JOIN HIM)

PANGOL: (TO VARGOS) You won't believe this. Brock looks like pulling out.

BROCK: ... Either way, one fact has become crystal clear - Argolis is suffering from a negative cash flow.

PANGOL: What's that mean in plain language? /

45. 2 B thro' window.
2s. MORIX o.o.
focus f/g.
(BROCK)

BROCK: Bluntly, Argolis is headed for bankruptcy.

MORIX: Our Leisure Hive is expensive to maintain ... Bookings last year were bad.

46. 6 F
2s. profile
MORIX/PANGOL

BROCK: Next year the situation looks catastrophie. I apologise for the unfortunate choice of words.

PANGOL: You're our Earth-agent, Brock, you are responsible for bookings.

MORIX: Calmly my son. /

47. 2 B
Single BROCK

BROCK: Argolis is out of date. Planets like Limnos 4, Abydos are much more competitive.

(3 next)

(47 on 2)

MORIX:

I hear
they have non-gravity swimming pools

BROCK: And Sleep-Reading Stations.
Accelerated learning experiences that
cover any subject in the Technic
Index.

48. 3 D
Single PANGOL -
Hologram o.o.focus
L.f/g.

PANGOL: And trivial pastimes like
robotic gladiatorial games. So
what? Which of these other planets
has created a whole new science?

49. 2 B
BROCK in Hologram
(SHOT

BROCK: Argolis is justly proud of
tachyonics. But that science, you
will admit, remains after forty years
little more than a curiosity.

50. 3 D
a/b

PANGOL: There are developments ...

51. 2 B
BROCK
(SHOT

(HE RECEIVES A
DIGNIFIED SIGNAL
FROM MORIX THAT
HE HAS SAID TOO
MUCH)

52. 2s.MORIX/PANGOL
thro' Hologram.

BROCK:
Yes, I've heard the rumours. But
again these expensive experiments
return us to the question of
finance ... No, I regret I must
turn down your offer to join you on
the Board. And decline your invitation
to invest. Naturally, I will of
course help you to find a replacement.

PAUSE

(BUT PANGOL HAS
LEAPT TO THE
CONTROLS AND
SWITCHED THE
VIEWER OFF)

53. 6 F
Tight shot MORIX
PANGOL's body o.o.
focus f/g.

MORIX: (WITH FEELING) That was
discourteous, Pangol. (GLANCING UP
AT THE HELMET) There must be no
aggression on Argolis. (cont ...)

(Break next)

(MORIX SINKS BACK
INTO HIS CHAIR,
CLEARLY UNWELL)

MORIX: (cont) You only have to
look at me to be reminded of that.

(PANGOL'S REACTION:
A DISTANT LOOK IN
HIS EYES THAT WE
WILL COME TO
RECOGNISE AS
REVENGE)

RECORDING BREAK

Ep. 1

(4F)

170. 4 F 4. INT. THE SHUTTLE BAY. DAY.
 See as much as
 poss. N/A of
 shuttle docking,
 without iris out.

(WE SEE THE SHUTTLE
DOCKING.

ARGOLIN DOCKING
GUIDES MOVE
FORWARD TO
SUPERVISE THE
DISEMBARKATION)

EP. I

(5C-D. 2C. 3D)

/FLATS 3.2.4. OUT/

54. 5 C 5. INT. BOARDROOM. DAY.

LS Narrow, from
Exterior window,
deep 2s.

PANGOL by window,
pacing.

(MORIX, SEATED,
ATTENDED BY
TWO MEDICAL
GUIDES)

55. 2 C /

2s. MORIX f/g
PANGOL o.o.focus
b/g against light
mask f/g o.o.focus.

MORIX: (TO PANGOL, WHO FOLLOWS) Let
us at least wait until your mother
returns ...

PANGOL: You're the chairman...

MORIX: And she will be the next.
Aren't you even curious to know the
results of the Earth experiments?

PANGOL: Menas's tame Earth Scientist -
what does he know about tachyonics?

(Pause - cam. reposn)

56. 2 C
DOOR & VARGOS

VARGOS: (ENTERING) Earth Agent Brock sir
requests admission to the Boardroom,

(Pause)

57. 2 C /
MS PANGOL

PANGOL: Brock! (cont...)

(MORIX NODS IN
REPLY TO AN
INQUIRING GLANCE
FROM VARGOS, WHO
THEN OPENS THE
DOOR)

(Pause next)

PANGOL: (cont) Come to convey his
insult personally no doubt.

(Pause)

58. 2 C
MS BROCK - contain
his move (ENTER BROCK
WITH KLOUT)

Mr.Chairman,
BROCK: / After all our years of dealings
over the telecommunicator, - here I
am at last. My dear Pangol....

(HE EXTENDS A HAND,
WHICH PANGOL
SHAKES RELUCTANTLY;
TO MORIX)

59. 3 D It's good to see you, Mr. Chairman...
MS MORIX along
table. (REACTING WHEN HE
SEES MORIX)

60. 2 C
a/p BROCK
Pan him round.
See PANGOL b/g
thro' o.o.focus f/g
to 2s.fav.MORIX &
focus MORIX. ...I'm sorry, Morix. I didn't
realise -
PANGOL: Have a good look, Brock.
It's the way we Argolins die.

MORIX: Forgive my son, Brock...

(HE LOOKS ENQUIRINGLY
TOWARDS KLOUT)

61. 5 D or 6G- elemac.
2s. fav.BROCK
BROCK: (INTRODUCING) Klout, my
lawyer.

62. 6 G elemac.
MS with o.o.focus
f/g - KLOUT (KLOUT AND MORIX
NOD TO EACH OTHER)

63. 2 C
a/b
(5 next)

(63 on 2)

MORIX: A lawyer.

BROCK: Yes, we've decided to accept the directorship.

MORIX: (SHAKING HIS HAND) I'm very pleased.

BROCK: The question of investment we'll keep on hold for the moment...

64. 5 D
a/b MORIX: Oh? /

BROCK: It might not be necessary. I've been approached by another group.

MORIX: To finance us.

BROCK: Not exactly, Mr. Chairman. They want to buy you out.

65. 6 G
MS PANGOL /

66. 2 C
a/b /

MORIX: We can't leave the Hive. No one can survive outside it.

67. 6 G
CU PANGOL BROCK: (SHAKING HIS HEAD) They want it all. The whole of Argolis. /

68. 5 D
CU BROCK PANGOL: (HOTLY) No! It's not for sale... /

69. 6 G
CU PANGOL BROCK: A dead world - with a radioactive atmosphere. /

70. 2 C
3s. (No.P.17)

(6 next)

PANGOL: I'm surprised it has
any market value at all.

(70 on 2)

MORIX: (WRYLY) Who are these
philantropist investors?

TANNOY/I.D. COMMUNICATOR:
Demonstration of the Tachyon
Recreation Generator is about to
start. Visitors with Particle
Physics qualifications to any
grade are invited to join the
assembly in the Great Hall. /

71. 6 G
BCU PANGOL

(PANGOL LOOKS AT
MORIX) /

72. 5 D
BCU BROCK

(Edit in 74)

MORIX: It seems you are wanted,
my son... (PANGOL DOES NOT MOVE)...
You have duties - perform them. /

73. 6 G
BCU PANGOL

Pan him out
& find KLOUT

(PANGOL TURNS ON
HIS HEEL AND
EXITS)

(PAUSE)

74. 6 H (elemac)
BCU MORIX -
PANGOL o.ofocus f/g.

(1B. 3B. 4B. 6B) / COLOURS A/B
F/G FLAT OUT /

15. 3 B 6. INT. GREAT HALL. DAY.

N/A PANGOL
thro' clapping
hands.

(THE VISITORS ARE
WATCHING PANGOL'S
DEMONSTRATION
TO AN INTERESTED
CROWD OF
VISITORS.

PANGOL'S VOICE
RUNS UNDER THE
SCENE THAT
FOLLOWS)

APPLAUSE

16. 4 B
Bubble with o.o.focus
f/g

17. 1 B
Group shot with
Bubble L.frame
(TARDIS materialises)
flashing light
R.f/g. De-elevate
finding 2s.DOCTOR/
ROMANA. Hold shot

18. 3 B
N/A PANGOL thro'
fwd - focus fwd.
as DOCTOR/ROMANA
enter frame L.

PANGOL: (V.O.) What you are seeing
is non-gravity squash, a solid
image relayed from our own squash
courts. The Generator powers
the game as well as relaying the
image. Many visitors over the
years have been impressed with the
tricks it is possible to play
with these solid images, so by
way of a preface to the
scientific analysis that follows.
let me demonstrate some of the
more spectacular possibilities.

THE DOCTOR: (WATCHING THIS) It's
got to be unreal transfer.

ROMANA: Why's it got to be?

THE DOCTOR: Because that's how you
manipulate solid images.

(4 next)

(18 on 3)

PANGOL leaves desk
b/g and moves to
cubicle.

ROMANA: What if I told you this
part of the Galaxy doesn't
discover unreal transfer until
2386?

THE DOCTOR:

How's it done?

ROMANA: I don't know./

19. 4 B
Bubble over head of
Crowd (PANGOL TO BE
SUPERED) SHOT 3

(THEY PAUSE TO
WATCH THE
DEMONSTRATION,
AND WE WATCH WITH
THEM.

CUT INS:

20. 6 B
Handheld - on ladder:
Bubble R. f/g o.o.focus

A CROWD OF
VISITORS ARE
CLUSTERED ROUND
THE RECREATION
GENERATOR.

21. 6 B
2s DOCTOR/ROMANA
reaction

ABOVE IT IS
SUSPENDED A
HUGE BUBBLE, IN
WHICH APPEAR
THE VARIOUS
MANIFESTATIONS
CREATED BY THE
MACHINE.

22. 6 B
Faces of Crowd.

/TARDIS - LEAF IN/

CURRENTLY PANGOL
APPEARS TO BE
FLOATING IN THE
BUBBLE.

AFTER A MOMENT
HIS HEAD SEPARATES
FROM HIS BODY)

PANGOL: Don't worry, ladies
and gentlemen. Everything's under
control. Or nearly everything...

AT END OF SC. DO ROLL BACK
& MIX FOR TARDIS MATERIALISE.

(HIS BODY SEPARATES
INTO TWO)

-21-

EP.1

(6H. 3D. 5C. 2C)

FLAT 4 OUT

75. 6 H Handheld. 7. INT. BOARDROOM DAY
 CUT-IN:
 V. low angle,
 BCU MORIX.

CRYSTAL BALL

(Pause)

MORIX: You seriously advise me to
 sell Argolis to the very race whom
 we fought a war against?

BROCK: An excellent solution,
 surely?

76. 3 D
 2s. fav. MORIX
 -narrow - BROCK
 o.o. focus f/g

MORIX: Its as well my son didn't
 hear this.

BROCK: That war has been lost and won.
 What we're discussing here is business.

77. 5 C (thro'window)
 2s. fav. BROCK
 narrow.

MORIX: For some Argolins that war
 leaves a bitter memory.

BROCK: For your son, perhaps?

MORIX: Pangol is sensitive towards all
 aliens. Natural I suppose in the youngest
 of a race that was all but wiped out.

BROCK: I sympathise, Personally these
 Foamasi people make my skin crawl.
 It must be the yellow scales. /

78. 2 C (thro'window)
 KLOUT wandering

(3 next)

(78 on 2)

79. 3 D
a/b
80. 5 C (thro' window)
CU BROCK
81. 3 D
CU MORIX
82. 5 c
a/b
83. 3 D
a/b
84. 5 C
- See frame of window, as KLOUT moves to it, pan down to sand & along & then (Edit Mix)
- Come now, Brock. Part of business of this Hive is to develop cross-cultural understanding. The Foamasi are reptiles, with highly developed intelligence. (WRYLY) I don't suppose either you or I appear particularly attractive to them.
- BROCK: True. And frankly I don't know what they want with Argolis.
- MORIX: That's easily answered. Reptiles are resistant to radioactivity. We calculate there's only one life form in the Galaxy that could live out there on the surface.
- BROCK: The Foamasi.
- *POD FALLS
- Precisely.
- MORIX: But to be forced to sell them our planet, our home wouldn't that be the ultimate defeat?
- *(HE SINKS BACK:
- ANOTHER CRYSTAL FALLS)

(Poss. cut ins of Beads dropping)

EP.1

(4B. 6B. 3B)

23. 4 B 8. INT. THE GREAT HALL. DAY.

Bubble - heads
f/g bottom of frame.

/SUPER PANGOL BUBBLE INTO SIX/
/SHOT 4/

(PANGOL'S DEMONSTRATION
CONTINUES.

SUDDENLY PANGOL'S
BODY SPLITS
INTO SIX PIECES)

24. 6 B

Handheld on ladder:
Tight 2s. DOCTOR/
ROMANA Bubble
R. o.o.focus f/g.

ROMANA: Tachyonics.
The tachyon was first
hypothesised on Earth you know.

/TARDIS FLAT IN FOR ALL CUT INS/

DOCTOR:
Nobody there did much with it.

PANGOL: The development of tachyonics
to the stage you see it now
and
incidentally the
spectacular luminosity you've all been
admiring are both a direct result of
the war.

(HE INDICATES THE
VIEW WINDOW)

25. 4 B
a/b

As you know, tachyons travel faster
than light. A tachyon field can there-
fore be made to arrive at point B ...
that Visidome, say, before its
departure from point A, the
Generator. For the next hour and a
half we will examine the wave
equations that define the creation of
solid tachyonic images.

26. 3 B
2s. DOCTOR/ROMANA

(BREAK)

EP.1

(4D. 1F. 6M - elemac)

128. 1 F 9. EXT. ARGOLIS. DAY.

Pan along sand to
match previous shot-
(Rec.1. Shot 84)
blind feet.

(WE SEE PART OF THE
LEISURE HIVE FROM
OUTSIDE.

129. Shadows

THERE ARE HUGE WINDOWS,
BRIGHTLY LIT.

130. Eyes

IN THE FOREGROUND IS
THE MOONSCAPE OF THE
DEAD PLANET.

131. Hands

WE HEAR THE SOUND OF
STRANGE BREATHING.

132. Bag

WE SEE ON THE GROUND TWO
SHADOWS MOVING TOWARDS
THE HIVE.

133. Cutting implement

WE SEE THEIR WEBBED,
SCALEY YELLOW FEET
WALKING IN THE SAND)

134. Hole cut from inside

135. Bubble outside -light
behind - shadows, then
to black as cover is put
back.

136. Void, inside corridor - foot in.

137. Eyes

138. Green bodies

139. Line being sewn up.

(also covering shots on
Sc.10 & Sc.11.)

(See P.48 - shots
128 - 139)

(4D. 1F. 6M a/b)

10. EXT. HIVE. DAY.

(THE EXTERIOR WALL OF
THE HIVE.

WE SEE A SEMI-OPAQUE
BUBBLE, MADE OF SOME
SPONGY, ORGANIC SUB-
STANCE, BEING ATTACHED
TO THE WALL OF THE HIVE
BY TWO PAIRS OF SCALEY
YELLOW HANDS.

WITHIN THE BUBBLE WE CAN
SEE SOMETHING MOVING,
(THRESHING ABOUT)

(4D. 1F. 6M)

(see P.48. Shots 128-
139).

11. INT. CORRIDOR. DAY.

(WE SEE A NEAT LINE
APPEAR ON THE RCCF
OR WALL, AS IF
SOMEONE WERE USING
A CUTTING TOOL FROM
OUTSIDE.

THE CIRCLE IS
COMPLETED AND
THE CUT OUT
PIECE REMOVED
OUTWARDS.

WE SEE TWO YELLOW
SCALEY FEET LAND
ON THE FLOOR.

WE CANNOT, AS YET,
SEE THE REST OF
THE OWNER OF THE
FEET)

END OF RECORDING. DAY 4

EP. 1

(6F. 2E. 3?)

FLATS OUT. 4/57

206. 2 E 12. INT. BOARDROOM. DAY.

BCU MORIX
with o.o.focus
f/g Hologram L.
frame.

(MORIX IS UNCONSCIOUS,
BREATHING HEAVILY.

BROCK AND KLOUT ARE
WITH HIM)

207. 6 Elevator & jib arm
3F. BROCK/MORIX/
KLOUT

MORIX: I won't sell.

BROCK: (TO MORIX) Morix ... Morix ...
(TO KLOUT) ... Where is every one?
Klout! For goodness sake get
someone.

Pan KLOUT to
door - as he reaches
it, it opens, Pan
VARGOS & KLOUT back
to 4s. (play to end)

(KLOUT GOES OVER TO
THE ALARM.

BUT JUST THEN THE
DOOR TO THE CORRIDOR
SLIDES OPEN AND
VARGOS AND DORANT
ENTER.

VARGOS GOES ACROSS
TO MORIX)

VARGOS: (TO BROCK) How long has
he been like this?

BROCK: Just now. Is there
anything we can do?

VARGOS: Nothing. His time has
come ...

RECORDING TAPE

208. 6 F
VBCU Crystal out

(THE LAST CRYSTAL-
DROPS.

MORIX GROANS - AND
DIES. HE FALLS
FORWARD ONTO THE
TABLE.

209. 6 F
BCU MORIX
VARGOS brings head
back, into NEGATIVE.

VARGOS
LIFT HIM UP.

WE SEE MORIX'S FACE
IT IS LIKE A SKULL)

PP. 1

(5B. 6C. 3C)

27. 5 B 13. INT. CORRIDOR. DAY.
Low, N/A corridor,
showing beam.

CORRIDOR
FLAT OUT

(A YELLOW, SCALEY
HAND PRESSES A
PANEL BESIDE THE
SLIDING DOOR,
WHICH IS SET IN
THE WALL OF THE
CORRIDOR.

CUT INS:

28. 6 C (Handheld)
Tight, source of
beam, hand in and
out, revealing beam
again.

THE DOOR SLIDES
BACK - REVEALING
A SECTION OF THE
GREAT HALL NEAR
THE T.R.G.

29. 6 C
Tight door opening
revealing DOCTOR &
GROUP watching PANGOL's
demo. Shoulder in.

WE SEE THE BACK
OF THE DOCTOR
AND ROMANA WHO,
WITH THE OTHER
VISITORS ARE
LISTENING INTENTLY
TO PANGOL'S
LECTURE.

30. 6 C
hand off beam a/b

THE YELLOW HAND
TOUCHES THE PANEL
ONCE AGAIN - AND
THE DOOR CLOSES)

31. 6 C
Shoulder leaves - door
begins to close

PANGOL:(Speech running thro' scene)
The problem, as I expect you have all
anticipated, is in retaining the
coherent relationship between these
components. This, incidentally, was
the stumbling block of our first series
of practical experiments.
Paradoxically the solution is
deliberately to introduce a random
component into the tachyon emission,
as long as we can deduct an identical
coding at the point of image.

32. 3 C
V.narrow thro' o.o.focus
crowd - door closes -
hint of green.

(BREAK)

/MAY NEED FLAT BACK/

Ed.1

4D. 3G. Model

167. 3 G 14. INT. THE SHUTTLE BAY. DAY.

Shuttle arrives
into Black -
iris out.

(THE SHUTTLE ARRIVES
AS BEFORE. MENA
DISEMBARKS.

BROCK, VARGOS, KLOUT,
ARE WAITING.

MENA EMERGES FROM
THE GATEWAY, A
TALL STATUESQUE,
GOOD-LOOKING WOMAN,
APPARENTLY IN HER
FORTIES.

168. 4 D
Low tight group
shot. Zoom with
them as they
walk.

A SECURITY GUIDE
STICKS AN I.D.
PLAQUE ON HER
SHOULDER.

Let them
go to black.

BROCK GOES TO MENA)

BROCK: Mena, may I say how sorry I
am about Morix. He was a fine - er
- Argolin.

MENA: He did his duty.

(MENA TO VARGOS

I automatically become Chairman
in his place.

VARGOS: We expected you to bring
the Earth Scientist with you.

PAUSE - CHANGE BACKING

169.

4 D

From Black they
walk away from
us.

MENA:

. Hardin and his assistant
will be here by the next shuttle.
Meanwhile I have a holocrystal of
the first trials.

VARGOS: Pangol will want to see
this.

MENA: Leave him to his work ...
Come along, gentlemen. There is
much to be done now my husband is
dead.

(BROCK TO MENA AS
THEY GO)

BROCK: Your son has no great love
for this Earth Scientist, I believe.

MENA: He resents the fact that
Hardin has found a better use for
tachyonics than these Argolin games.

BROCK: A better use?

MENA:

Yes, Brock, a better use. Hardin
has learnt to manipulate Time.

EP.1.

(3B. 4B. 6D-B)

COLOURS A/B
FLAT

33.

3 B

15. INT. GREAT HALL. DAY.

Bubble filling
frame. Pan down
narrow thro' crowd
o.o.focus f/g
to find tight 2s.
DOCTOR/ROMANA
PANGOL b/g.

(PANGOL'S LECTURE
CONTINUES.

(Doctor has
notebook)

THE BUBBLE NOW
CONTAINS A DIAGRAM
AND A MASS OF
ABSTRUSE MATHEMATI-
CAL SYMBOLS)

PANGOL: ...and this matching tachyon-
field creates a temporary reduplication
of any physical object. Are there any
questions?

(VOICE FROM THE CROWD INAUDIBLE) LOMAN: Does that go
for all kinds of
entities?

Yes, certainly, animate and inanimate.
As I demonstrated earlier myself.

(SAME VOICE
INAUDIBLE)

THE DOCTOR: I'd completely forgotten
about tachyonics. Some of these
Argolian solutions are very neat.

ROMANA: Particularly the duration
problem...

PANGOL: Visitor Loman thinks the
demonstration may have been an edited
recording.

See LOMAN taken
into Generator
in b/g.

(LAUGHTER)

Perhaps you'd care to
try for yourself,
Mr. Loman.

(4 next)

(3) (3)

(MORE LAUGHTER
AS LOMAN IS
USHERED FORWARD)

THE DOCTOR: In theory, I suppose,
the tachyon image could never be
permanent.... /

34. 4 B
LOMAN into
Generator - doors
close.

35. 6 D Handheld
CUT IN: BCU Switch
(LOMAN HAS BEEN
LED INTO THE
GENERATOR. PANGOL
CLOSES THE DOOR)

36. 4 B
Bubble with LOMAN
(SHOT 1)
PANGOL: First, the projection.

37. 6 D Handheld
CUT IN V. low angle
PANGOL
(HE SWITCHES ON;
LOGAN'S IMAGE
APPEARS IN THE
BUBBLE)

38. 4 B
Bubble - LOMAN
splitting (SHOT 2)
Two temporally coincident Visitor
Logans are now in existence. Now
we can manipulate one without harming
the other. /

39. 6 B Handheld-ladder
CUT IN: Bubble f/g
40. 6 D Handheld
Low PANGOL a/b
(SUDDENLY ONE OF
LOGAN'S ARMS IS
PULLED OUT.
LAUGHTER FROM THE
CROWD. THE LAUGHTER
DIES WHEN THEY SEE
PANGOL'S REACTION)

No need to panic, ladies and gentlemen...

41. 3 B
Group - VERY fast
crab L. to
front of Generator,
contain action.
(THE DOCTOR CROSSES
TO PANGOL) /
THE DOCTOR: Something's gone wrong.
Get him out of there.

(Pause next)

(17 on 7)

PANGOL: Who are you?

THE DOCTOR: I'm a Doctor.
open this thing up.

(PANGOL OPENS THE
GENERATOR'S DOORS.

THE DOCTOR ENTERS)

PANGOL: (TO ROMANA) The Doctor?
The scientist?

ROMANA: Yes, of course.

PANGOL: (BECKONING A GUIDE) My
mother's most anxious to see this
gentleman.

(THE DOCTOR EMERGES
FROM THE GENERATOR)

THE DOCTOR: He's terribly hurt -
torn to bits.

PANGOL: Another accident! What's
going on?

(INTO I.D.
COMMUNICATOR)

Medical facility...to the Recreation
Generator.

(AS THE DOCTOR AND
ROMANA TRY AND
EASE THEIR WAY
OUT, SO THEY ARE
INTERCEPTED BY
TWO GUIDES)

(Pause next)

(41 on 3)

GUIDE: Madame Chairman wishes to see
you, sir.

DOCTOR: Who's in charge here?

GUIDE: Madame Chairman.

DOCTOR: Good. Romana!

GUIDE: This way, sir.

RECORDING PAUSE

CUT IN:

42. 3 B
 They exit - zoom
 into far door as
 they go to see it
 close.

EP.1

FLATS 3 & 4 OUT

86. 6 F Handheld on 16. (6F -elemac. 2B. 3D)
elemac. INT. BOARDROOM. DAY.

MS Hologram
 filling
 frame (SHOT

Zoom out to
 reveal MENA f/g

Track R. Pan L.to
 find tight 2s.
 fav. MENA & BROCK
 R.O.F.

See KLOUT &
 VARGOS b/g o.o.focus.

(WE OPEN ON A
 HOLOGRAM OF A
 SCIENTIFIC EX-
 PERIMENT.

IN THE EXPERI-
 MENT WE SEE
 HARDIN (THE REAL
 SCIENTIST WHOM
 WE SHALL MEET
 SHORTLY)

THEY HELP A
 VERY OLD LADY
 (WITH NECKLACE
 INTO A CHAIR
 AND SURROUND HER
 WITH APPROPRIATE
 APPARATUS)

BROCK: (OOV) Morix sent you all the
 way to Earth just for this?

MENA: (OOV) Watch.

(THE EXPERIMENT.
 HARDIN IS IN HIS
 THIRTIES. HE
 SPEAKS DIRECT
 TO CAMERA)

HARDIN: In this experiment we
 propose to explore the temporal
 anomaly inherent in the tachyon.

(2 next)

(86 on 6)

BROCK: (OOV) What is he talking about?

MENA: The tachyon travels faster than light. We always knew time mechanics was theoretically possible. Watch.

HARDIN: (ON TAPE) The device is now activated. /

87. 2 B
Hologram - clean
(SHOT

(IN THE HOLOGRAM
WE SEE A COUNTER
OR COMPUTER OF SOME
SORT AT THE EDGE OF
THE SCREEN. THE FRAME
OF TUBES OR WIRES
SURROUNDING THE OLD
LADY BEGINS TO GLOW.

WE HEAR THE
BOARDROOM DOOR
OPENING)

BROCK: (OOV) What's supposed to be happening?

MENA: (OOV) Watch.

(HE FADES INTO
SILENCE AS HE
SEES THE OLD LADY
GRADUALLY TURN INTO
A YOUNG WOMAN)

BROCK:
(OOV) I don't believe it.

(MENA PUTS ON THE
LIGHTS, WHILE THE
IMAGE FREEZES) /

88. 3 D
2s. MENA/BROCK narrow,
fav. MENA.

(6 next)

(33 on 3)

MENA: (TO BROCK) Rejuvenation. Complete cellular rejuvenation. Hardin has perfected a technique for creating a permanent solid image ...

MENA: That works for living entities.

BROCK: No wonder there's so much secrecy about these experiments.

89. 6 F (elemac)

Door open -
DOCTOR/ROMANA/
GUIDE 3s.profile.
DR./ROMANA in front
of GUIDE - o.o.focus
f/g

THE DOCTOR: Oh, how do you do? Who are you? (TO KLOUT) Do have a jelly baby.

(MENA AND BROCK
SWING ROUND. THE
DOCTOR AND ROMANA
STAND THERE, WITH
THE ARGOLIN GUIDES.

ROMANA IS STARING
THOUGHTFULLY AT THE
FROZEN IMAGE)

90. 3 D

CU MENA

MENA: Stop. Who are you? Who are you?

91. 6 F

a/b

DOCTOR: Who am I? Ask him (GUIDE)

GUIDE: The scientist/^{Hardin}you were expecting
Madame Chairman.

MENA: But this isn't Hardin.

92. 3 D

a/b

THE DOCTOR: A perfectly natural mistake.

93. 6 F

a/b

MENA: How did you get here? All visitors have identification.

THE DOCTOR: I'm afraid we've missed the usual channels - as usual.

GUIDE: They were taking notes at the lecture.

(3 next)

MENA: What, and they've seen the Earth experiments:

THE DOCTOR: Not necessarily ...

(THE ID COMMUNICATOR
INTERRUPTS)

94. 3 D MENA group - ID: Earth Visitor Loman is now dead.
Hologram L. f/g. The Medical centre requests instructions

(MENA TURNS TO THE
HOLOCRYSTAL, WHERE
WE SEE STILL CLOSE-
UPS OF LOMAN)

95. 2 B thro' window
Hologram with MENA
f/g o.o.focus (SHOT 9)

96. 6 F (Poss. see DR. go)
a/b Pan DOCTOR/ROMANA (THEY SLIP AWAY)
to door & out.

Dead.
MENA: Prepare the body for repatriation.
We must investigate this thoroughly.

97. 3 D MENA/HOLOGRAM f/g. (SHE TURNS, AND
SEES THAT THE
DOCTOR AND ROMANA
ARE GONE)

Where are those two? I want them brought here immediately.

BREAK

Ep.1

(4E. 3G.)

336.

4 E

17. / INT. CORRIDOR. OUTSIDE BOARDROOM.
DAY.

DOCTOR & ROMANA,
Boardroom doors
behind them. Low,
poss. f/g.

ROMANA: That experiment was a
fake.

They stop v.
big in frame,
look and leave
frame R.

THE DOCTOR: Ah, you spotted
that. Come on, back to the
Tardis.

/ RECORDED TAKE /

337.

3 G

18. INT. LONG CORRIDOR

P.O.V. GUIDE

GUIDE: May I help you?

DOCTOR/ROMANA
enter L.

DOCTOR: No thank you. We are on
our way out thank you. But be on
the look out for two unidentified
aliens. Standby for a description.

DOCTOR turns to
GUIDE. Hold as
tight as poss.

(Lay over beg.
of Mena's
speech:Sc.19)

/ BREAK /

EP.1

(6H)

98. 6 H Handheld
V.low BCU MENA

19. INT. THE BOARD ROOM. DAY.

(MENA ADDRESSES THE
HOLOCRYSTAL)

Attention!

MENA: Warn all Security Guides to be
on the alert for ... two
unidentified visitors. Description -
one tall curly headed humanoid in the
company of beautiful humanoid female.

(RUNS OVER INTO 19A)

(BREAK)

(3G. 2D)

3 G

19A. INT. CORRIDOR. DAY

PAUSE

339. 2 D

THE DOCTOR & ROMANA
RUN - GUIDE AFTER THEM)

/BREAK/

Ep.1

(4F. 2A. 3A. 5A)

QUANTELL: KIRBY

172.

W/A of
whole court

DOCTOR/ROMANA
Thro' - she
holding on to
scarf.

20. INT. NON-GRAVITY SQUASH COURT. DAY.

(TWO VISITORS ARE
PLAYING NON-GRAVITY
SQUASH. THEY FLOAT
IN MID-AIR, MANOEUVERING
THEMSELVES BY THEIR
ION-DRIVE BACK PACKS.

/ROBIN TAKES OVER!/?

SUDDENLY THE DOCTOR
AND ROMANA COME SAILING
INTO THE MATCH, TRAVELLING
WITH UNIFORM RECTILINEAR
MOTION)

THE DOCTOR: (TO THE ASTONISHED
PLAYERS) Don't let me stop you
Gentlemen.

(TO ROMANA)

Two discontinuous holograms had been
edited together.* I noticed very
faint interference patterns. *ROMANA
Really

ROMANA: And you noticed
the necklace. of course.

THE DOCTOR: What?

ROMANA: They both had the same
clothes ... but the necklace was
different.

THE DOCTOR: That too, of course.

ROMANA: Of course.

(THEY ARRIVE AT
A WALL AND SCRABBLE
ALONG TOWARDS THE DOOR)

THE DOCTOR: Why are they so
competitive?

BREAK

DAY 6: 20TH MARCH

EP.1

(5A. 6 --Handheld. 4A. 3P)

279.	1 B	21. INT. GREAT HALL. DAY.	
	W/A BAIN.		
	GUIDES walking up & down.	(THE DOCTOR AND ROMANA RUN ACROSS THE GREAT HALL TOWARDS THE TARDIS.	
		THE DOCTOR SUDDENLY STOPS BY ONE OF THE PERSPEX STATUES WHICH DOT THE GREAT HALL, AND STARES AT THE GENERATOR)	
280.	6		
	As directed.		
	Shadows: see them in tight 2s.	THE DOCTOR: I wonder ...	
281.	P.O.V. Hall	ROMANA: Come on! Come on!	
282.	P.O.V. cam.moving		
283.	DOCTOR/ROMANA to behind desk	(SHE GRABS THE DOCTOR'S SCARF AND STARTS TO PULL HIM ALONG BY IT.	
284.	GUIDE turning		
285.	DOCTOR/ROMANA down	CUT:	
286.	GUIDE moving twds. them.	THE TARDIS.	
		ROMANA ENTERS THE TARDIS HOLDING ONE END OF THE DOCTOR'S SCARF.	
287.	DOCTOR/ROMANA in down posn.		
288.	GUIDE's hand over, nearly touching them.	INSIDE, SHE PULLS ON THE SCRAF, WINDING IT IN.	
289.	GUIDE moving away.	THE SCARF SNAGS ON SOMETHING.	
290.	DOCTOR/ROMANA moving backwards into statue, hold 2s. to see ROMANA past.	ROMANA REAPPEARS AT THE DOOR.	
		WE PAN ALONG THE SCARF AND WE SEE THAT SHE HAS BEEN WINDING IN ONE OF THE PERSPEX STATUES.	
291.	ROMANA round TARDIS		

(291. on 6)

Hold shot. See
scarf going in thro'
door. Statue in,
ROMANA in to tight
2s.

ROMANA LOOKS ROUND)

ROMANA: (cont) Oh, no!

(WE SEE THE DOCTOR
ENTER THE GENERATOR.

THE DOOR CLOSES
BEHIND HIM.

ROMANA RUSHES OVER
TO THE GENERATOR AND
HAMMERS ON THE DOOR)

Doctor! Doctor!

Whip pan to Generator-
she goes to it.

Ep.1

(6 handheld)

373. 6 22. INT. THE GENERATOR. DAY.
H/A CU Panel
DOCTOR's hands
moving it out.

(PANELS OF BLACK
GLASS.

WE SEE THE DOCTOR
REMOVE ONE PANEL.

BEHIND IT IS
INFINITUDE: NOTHING-
NESS - OR SMOKE)

374. 6
Repeat action
L/A DOCTOR THE DOCTOR: Fascinating ...
working &
looking

(Intercut on editing)

EP.1

(6.-handheld. 3E. 4A.)

292. 6 Handheld 23. INT. GREAT HALL. DAY.

Desk o.o.focus
f/g - ROMANA b/g
poss. throw focus?

(IN THE BOOTH
BESIDE THE GENERATOR
WE SEE THE DIAGNOSTIC
PANEL FLICKER INTO
LIFE.

ON THE PANEL APPEARS
THE WORDS: "SENTIENT
LIFE FORM INSIDE THE
GENERATOR.

"FAIL SAFE
MECHANISM IN OPERATION".

THE YELLOW HAND PUNCHES
UP THE COMMAND:
"OVER-RIDE FALL SAFE".

CUT TO ROMANA
HAMMERING ON THE
GENERATOR DOOR)

293. 3 E
BCU ROMANA

ROMANA: Doctor! Doctor!

(SHE LOOKS UP AND
REACTS. /

294. 4 A
WS DOCTOR,

(SHOTS b.6.)
1st rec.

IN THE BUBBLE ABOVE
THE GENERATOR
WE SEE THE DOCTOR
SPLIT INTO SIX AND
OBVIOUSLY IN AGONY)

/ RECORDING BREAK /

Ep.1

Doctor Who
TOM BAKER

Romana
LALLA WARD

Mena
ADRIENNE CORRI

Morix
LAURENCE PAYNE

Brock
JOHN COLLIN
Pangol
DAVID HAIG

Hardin
NIGEL LAMBERT
Vargos
MARTIN FISK

Guide
ROY MONTAGUE
Klout
IAN TALBOT

Voice of K9
JOHN LEESON
Tannoy Voice
HARRIET REYNOLDS

Incidental Music
PETER HOWELL
Special Sound
DICK MILLS

Production Assistant
ROMEY ALLISON
Production Unit Manager
ANGELA SMITH
Director's Assistant
CAROLE BISSET
Assistant Floor Manager
VAL McCRIMMON

Film Cameraman
KEITH BURTON
Film Sound
BILL CHESNEAU
Film Editor
CHRIS WIMBLE

Visual Effects Designer
ANDREW LAZELL
Video Effects
ROBIN LOBB
Vision Mixer
PAUL DEL BRAVO
Videotape Editor
ROD WALDRON

Studio Lighting
DUCAN BROWN
Studio Sound
JOHN HOWELL
Technical Manager
BOB HIGNETT
Senior Cameraman
ALEC WHEAL

Costume Designer
JUNE HUDSON
Make up Artist
DORKA NIERADZIK

Script Editor
CHRISTOPHER
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Graphic Designer
SID SUTTON

Designer
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Executive Producer
BARRY LETTS

Producer
JOHN NATHAN-TURNER.
Director LOVETT BICKFORD.